

## Choice 7

### The Journal of the Printing Office

The Journal of the first private press in England is a small quarto bound in green vellum with gilt tooling, a very special notebook for a very special use. Walpole wrote his name and "1757" on the inside cover. Below the date he added, "Archbishop Parker kept in his house a Painter, Engraver, and Printer," and pasted a cutting from the *Craftsman* of 20 February 1731, that describes the printing press set up in St James's House for the entertainment of the Duke of Cumberland, aged ten. These were exalted precedents for his own press at Strawberry Hill, which was to become more celebrated than either of them. He also pasted before the first leaf of the journal an impression of Maittaire's *Annales Typographici*, 1719, with the portraits of Gutenberg, Faust, Coster, Aldus, and Froben engraved by Houbraken. At the end are pasted business letters and bills relating to the Press. Mrs Damer took the Journal in 1797. It was sold in the first Waller Sale in 1921, edited by Paget Toynbee, and published by the Clarendon Press in 1923. I bought it in 1933 from Maggs. Among the twenty-six choices it ranks high.

Walpole set up his press to be independent of the London bookseller-publishers: he would print what he pleased in as many copies as he pleased and dispose of them as he saw fit, giving away most of them, but selling Gray's *Odes*, Bentley's edition of Lucan, and the Rev. Mr Hoyland's *Poems* for the benefit of their authors. He also printed Joseph Spence's *Parallel* of Magliabecchi and Mr Hill, a tailor of Buckingham, to raise a little sum of money for the latter poor man. Six hundred copies were sold in a fortnight, and it was reprinted in London." "I am turned printer," he wrote Mann, "and have converted a little cottage here into a printing-office—My abbey is a perfect college or academy—I keep a painter in the house and a printer—not to mention Mr Bentley who is an academy himself. I send you two copies (one for Dr Cocchi) of a very honourable opening of my press—two amazing odes of Mr Gray—They are Greek, they are Pindaric, they are sublime—consequently I

Journal of the Printing Office at Strawberry Hill  
near Twickenham in Middlesex.

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1757.

June 25<sup>th</sup> The Press was erected. W<sup>m</sup> Robinson, printer?

July 16<sup>th</sup> Began to print. The first work was an edition of two new Odes by Mr Gray: one, on the power & progress of Poetry; the other, on the destruction of the Welsh Bards by Edward 1.<sup>st</sup>

Aug. 3<sup>d</sup> 1000 copies of the Odes finished.

— 8<sup>th</sup> 2000 copies published by Dodsley. —

... began to print Hentzner's account of England, with a translation by Rich. Bentley; the advertisement by H. Walpole.

18<sup>th</sup> Mr Minter printed for his first essay a sonnet written that evening by Mr Walpole on killing Time; the thought from a French epigram. \* (see on other side)

19<sup>th</sup> Lucy Younger, Countess of Rockford, Etheldreda Viscountess Townshend, Miss Maud, & James Earl Walgrave dining at Strawberry Hill, were carried to see the printing office, where the following lines being ready prepared were taken off;

For Lady Townshend;

The Press speaks:—

From the Wits and Poets their glory obtain;  
Without Me their Wit & their Verses were vain:  
Stop, Townshend! and let me but Print what you say;  
You, the fame I on others bestow, will repay.

Lady Rockford desiring to see the manner of composing for the press, four lines from a play were given to the

fear a little obscure—the second particularly by the confinement of the measure and the nature of prophetic vision is mysterious; I could not persuade him to add more notes; he says ‘whatever wants to be explained, don’t deserve to be.’ ”

The opening of the Press was described to Chute: “On Monday next the Officina Arbuteana opens in form. The Stationers’ Company, that is Mr Dodsley, Mr Tonson, etc. are summoned to meet here on Sunday night. And with what do you think we open? *Cedite, Romani Impressores*—with nothing under *Graii Carmina*. I found him in town last week: he had brought his two Odes to be printed. I snatched them out of Dodsley’s hands, and they are to be the first-fruits of my press.” Two thousand copies of the *Odes*, “The Bard,” and “Progress of Poesy,” were printed by the Press and were published by Dodsley who, as I have said, paid Gray £42 for the copyright.

The Press had several printers before Thomas Kirgate arrived in 1765. He stayed to the end, becoming Walpole’s secretary as well, taking his dictation when he couldn’t write, and annotating his books in a hand so similar to Walpole’s that it has misled many since. We shall come to him frequently.

The Press’s authors range from Lucan to Hannah More, whose “Bishop Bonner’s Ghost” closed its list of books in 1789. Among its other publications are letters of Edward VI, a translation by Bentley of Paul Hentzner’s *Journey to England in 1598*, the first appearance of Lord Herbert of Cherbury’s autobiography, Count Gramont’s *Mémoires* (discussed in Choice 18), and Charles Lord Whitworth’s *Account of Russia . . . in . . . 1710*. Fourteen of the Press’s thirty-four books are by Walpole himself; seven others have his Prefaces. Chief among his own books are *A Catalogue of Royal and Noble Authors*, 2 vols, *Fugitive Pieces in Verse and Prose*, *Anecdotes of Painting in England* and *A Catalogue of Engravers*, 5 vols, in two editions, *The Mysterious Mother*, a tragedy, and *A Description of Strawberry Hill* in two editions. Walpole’s copies of the last three are in Choices of their own.

His copy of *Fugitive Pieces* with his arms on the sides is at Farmington. The prose pieces in it are chiefly his nine contributions to *The World* that include essays on the new-style calendar adopted in 1752, letter-writing, and British politeness. The manuscripts of the nine essays and two others came to Farmington from Upton. Walpole wrote at the end of the Dedication to Conway, “They [he and Conway] were first cousins, their mothers, Catherine Lady Walpole and Charlotte Lady Conway,

being own sisters." He wrote this in his neatest hand and then blotted the *g* in *being*. Two centuries later we feel his annoyance as he put a finger on the blot and drew it quickly down leaving a nasty smudge on the carefully prepared dedication page.

*Fugitive Pieces* starts off with "Verses in Memory of King Henry the Sixth, Founder of King's College, Cambridge. [Written February 2, 1738.]" Two lines in it were echoed by an even greater Cambridge poet in his sonnet, "Inside of King's College Chapel, Cambridge." Walpole wrote:

Sweet strains along the vaulted roof decay,  
And liquid Hallelujahs melt away,

and Wordsworth echoed,

..... that branching roof  
..... where music dwells  
Lingering—and wandering on as loth to die.

Henry the Sixth is followed in *Fugitive Pieces* by "An Epistle from Florence to Thomas Ashton, Esq., Tutor to the Earl of Plimouth. (Written in the year 1740.)" This is Walpole's longest poem, 380 lines, and is one of the three by him that Dodsley printed in his celebrated *Collection*, 1748. It was written while Walpole was idling at Florence, "Lapp'd in trifles and inglorious ease." His conscience drove him to express his fundamental seriousness. The "Epistle" decries authority, as bright young men have always been driven to do:

The greatest curses any Age has known  
Have issued from the Temple or the Throne.

The poem was much admired, even by Gray, but when it was reprinted in Bell's *Fugitive Poetry* in 1789 Walpole found it "the worst poem in the volume." His other poems in Dodsley's *Collection* are "The Beauties" and "Epilogue to Tamerlane, on the Suppression of the Rebellion."

In "Short Notes" Walpole tells us that he wrote his *Catalogue of Royal and Noble Authors*, 2 vols, 12 mo, 1758, in less than five months, a remarkable feat. It was a pioneer work compiled largely from the authors that Walpole shelved in press *A* of the Strawberry Hill library. "Author" is a misleading epithet for such as Richard I who wrote only one poem of dubious authenticity. Walpole's uneasiness about the book appears in the Italian epigraph, "Where the devil, Sir Louis, did you find such a collection?" Walpole's Advertisement is also apologetic:

Yet are there such great names to be found in this Catalogue, as will excuse erecting a peculiar class for them: Bacon, Clarendon, Villiers Duke of Buckingham, the second Lord Shaftsbury, Lord Herbert, Lord Dorset, and others are sufficient Founders of a new Order. Some years ago nothing was more common than such divisions of Writers. How many German, Dutch, and other heralds, have marshalled authors in this manner! Balthazar Bonifacius made a collection of such as had been in love with statues: Ravisius Textor, of such as have died laughing: Vossius, of chronologers: Bartholinus, of physicians who have been poets. There are catalogues of modern Greek poets; of illustrious bastards; of translators; of Frenchmen who have studied Hebrew; of all the authors bred at Oxford, by Antony Wood; and of all British writers in general by Bale, Pitts, and Bishop Tanner. But if this collection, fortified with such grave authorities, should still be reckoned trifling by the generality; it cannot, I would hope, but be acceptable to the noble families descended from these authors. Considering what trash is thought worthy to be hoarded by Genealogists, the following List may not be a despicable addition to those repositories. Of one use it certainly may be; to assist future editors in publishing the works of any of these illustrious Personages.

The *Royal and Noble Authors*, 300 copies, appeared in 1758 and was such a success that in two weeks Walpole sold the copyright to Graham and Dodsley for two years for £200 to help Bentley. Graham and Dodsley published a second edition of 2000 copies in 1759. Walpole's corrected proof sheets of it are at Farmington. He made few changes in the text, but straightened lines that were carelessly set by the printer. Among the copies of the first edition at Farmington are those that belonged to Garrick, Lady Diana Beauclerk, Isaac Reed, Augustus Hervey Lord Bristol, "Given me by my dear Friend the Author, Mr Horace Walpole," two that Walpole sent Horace Mann, and a nineteenth-century owner, John Ruskin. The second edition was followed by two others in London, two in Dublin and two in Edinburgh, a total of eight editions during the eighteenth century. In 1786 Walpole brought out a *Postscript* to it of twenty-six pages with two prints. The new noble author was the third Earl of Salisbury (1350?-1400), who flourished in the reign of Richard the Second. Walpole added him, "As I should be unwilling to defraud my country of any sparkle of genius that glimmered in our ages of darkness." In his note to Richard Bull accompanying a copy of the *Postscript* (now at Farmington) he asked Bull not to speak of it because it was not meant for the public and he had printed only forty copies, "which I destine for presents and have allotted them all." The most recent edition of the whole work appeared in 1806 edited by Thomas Park and Isaac Reed

in five volumes enlarged "by additional specimens of [the authors'] performances." This edition was found in every nineteenth-century gentleman's library in England along with Agnes Strickland's *Queens of England* and Creasy's *Fifteen Decisive Battles of the World*.

An ambitious project was given up almost as soon as begun. This was *Miscellaneous Antiquities*, "To be continued Occasionally," according to its title-page. It came out in 1772 with an "Advertisement, by the Editors."

The taste [Walpole wrote] for anecdotes and historic papers, for ancient letters that record affairs of state, illustrate characters of remarkable persons, or preserve the memory of former manners and customs, was never more general than at present. To indulge this disposition in the public and in themselves, the Editors of the following pages, being possessed of several original MSS and being promised the use of others, propose to publish in numbers some of the most entertaining: at the same time intending to mix with them other pieces formerly printed, now little known, and not to be met with but by accident. Nor will the numbers appear with any periodic regularity, but as it shall suit the leisure and convenience of the Gentlemen who have undertaken the work, which is in imitation of Peck's *Desiderata Curiosa*, and is solely calculated for amusement; for which reason the Editors make no promises, enter into no engagements; but shall take the liberty of continuing, varying, or dropping the plan, when and in what manner they please—a notice they think right to give, that no man may complain hereafter of being disappointed.

"The Editors" were a pleasantry to include Gray, Cole, and any other antiquary who might suggest a piece that appealed to Walpole. Number I was "An Account of some Tournaments and other martial Diversions," which were extracted from Sir William Segar's *Honor, Military and Civil*, 1602; Number II was "Life of Sir Thomas Wyat, the elder," copied by Gray from the original in the Harleian Collection in the British Museum. Walpole printed 500 copies of each on ordinary paper and twenty-five on writing-paper for presents, but the results were disappointing. "The *Miscellaneous Antiquities* have not sold above a fifth of them," he wrote Mason in 1775," so there will be no more." And there were no more until 1926 when I revived them and brought out a number almost every year for Christmas presents until 1939. Walpole's copy of the first two numbers, with his arms on the sides, two manuscript notes, and a few extra-illustrations is at Farmington, but is outshone by Bull's fully extra-illustrated copy.

The runner-up to the Journal in this Choice is Walpole's collection of

"Detached Pieces" that he pasted into a quarto notebook with marbled paper covers. Its spine has a label, one of the Press's rarest productions, "Loose Pieces Printed at Strawberry-Hill." On a fly-leaf Walpole wrote, "This book is unique as there is no other compleat Set of all the Pieces preserved. H.W.," but it lacks the title-page to Bentley's *Designs for Strawberry Hill*. Walpole showed his affection for this collection by printing a special title-page for it, "A/Collection/of all the/Loose Pieces/printed at Strawberry Hill." This is followed by the south front of Strawberry after Paul Sandby and a print of Kirgate annotated by Walpole. I owe this supreme collection of "Detached Pieces" to the good offices of John Carter and John Hayward who in 1952 encouraged its then owner, the Dowager Marchioness of Crewe, who had inherited it from her father Lord Rosebery, to let the collection go to Farmington. Their petition came at a time when repairs were needed in the owner's bathroom and were effected by letting the Detached Pieces cross the Atlantic, an instance of domestic benefit conferred by a collector.

The first "piece" is a type-smudged sheet of Gray's "Progress of Poesy" that Walpole identified, "The first sheet ever printed at Strawberry hill July 16, 1757." It is followed by the finished *Odes* on which Walpole wrote, "The first book compleated at Strawberry-hill. Aug. 9. 1757." One of the earliest detached pieces was written by David Garrick to console Gray for the public's failure to understand the *Odes*. It begins:

Repine not, Gray, that our weak dazzled Eyes  
Thy daring heights and brightness shun,  
How few can track the Eagle to the skies,  
Or like Him gaze upon the sun!

We learn from the *Journal* that sixty copies of Garrick's verses were printed, an entry that corrects T. F. Dibdin and others in the nineteenth century who said there were only six copies and so misled collectors and booksellers until the *Journal* came to light.

The Press was a novelty that Walpole loved to show visitors in its early days. On 25 August 1757, he wrote Montagu,

I must give you some account of *les amusements des eaux de Straberri*. T'other day my Lady Rochford, Lady Townshend, Miss Bland and the new Knight of the Garter dined here, and were carried into the printing-office, and were to see the man print. There were some lines ready placed, which he took off; I gave them to my Lady Townshend; here they are:

The Press speaks:

From me wits and poets their glory obtain;  
 Without me their wit and their verses were vain:  
 Stop, Townshend! and let me but *print* what you say;  
 You, the fame I on others bestow, will repay.

They then asked, as I foresaw, to see the man compose; I gave him four lines out of *The Fair Penitent*, which he set, but while he went to place them in the press, I made them look at something else; without their observing, and in an instant he whipped away what he had just set, and to their great surprise when they expected to see *Were ye, ye Fair*, he presented to my Lady Rochford the following lines:

The Press speaks:

In vain from your properest name you have flown,  
 And exchanged lively Cupid's for Hymen's dull throne:  
 By my art shall your beauties be constantly sung,  
 And in spite of yourself you shall ever be Young.

You may imagine, whatever the poetry was, that the gallantry of it succeeded.

The Press never ceased producing complimentary verses. Among them were those Lord Chesterfield found on the library table when calling at Strawberry Hill. They invited him to "bless with some immortal page thy favour'd Press," but he declined to do so. That he and Walpole were not at all close appears from Walpole's letters and his 300-odd notes in Chesterfield's *Letters to his Son*, 1774, at Farmington. Among them is a derisive exclamation point beside Chesterfield's pronouncement, "Laughter is easily restrained," by a very little reflection; but, as it is generally connected with the idea of gaiety, people do not enough attend to its absurdity," and in one of his letters he spoke of having been carried "beyond my Lord Chesterfield's allowed simper."

Among the last complimentary verses were those to the Misses Berry and the Duke of Clarence (later William IV) when he at the age of twenty-five paid a visit to Strawberry Hill.

/To/His/Royal Highness/The/Duke of Clarence.

Sir, When you condescend to grace  
 An ancient Printer's Dwelling,  
 He such a Moment must embrace  
 Your Virtues to be spelling:  
 Your Naval Talents, Spirit, Zeal,  
 Shall other Types record;

He but one Sentiment can feel,  
 –And Gratitude's the Word.

Condemn not, Sir, the Truths he speaks,  
 Tho' homely his Address;  
 A Prince of BRUNSWIC never checks  
 The Freedom of the Press.

At Farmington are 103 presentation copies of the Press's publications that Walpole gave his friends and acquaintances among whom are some new to us, and since Walpole sent a note with the book and had a note of thanks in return the newcomers are putative correspondents. In the eighteenth century it was customary to give books in their original boards or wrappers so that the recipient could have them bound to match his or her library. The most elegant Press books at Farmington are those in red morocco that belonged to Charles Bedford, Walpole's deputy at the Exchequer, and to Richard Bull of Ongar in Essex. The spines of Bedford's books are enlivened with green panels on which are printed in gold the titles, "Strawberry Hill," and the date of publication; below are his initials entwined under his crest. Both he and Bull despoiled other books for prints to extra-illustrate their copies, a deplorable practice that adds, it must be confessed, to the interest of the embellished copies. The handsomest of Bull's Strawberry books at Farmington is his *Lucan* which he had bound in vellum by Edwards of Halifax in his Etruscan style. It has Bull's arms painted on the front cover, a scene from the *Pharsalia* on the back cover, Roman coins and a view of Strawberry are on the spine; there is a fore-edge drawing of its south front; all at a cost of four guineas according to the bill Bull had bound in with a long letter from Edwards about the book's care. Bull lent the book to Walpole, whose letter of thanks speaks of the "New proof of the expense I have so often (though unwittingly) put you to. What joy would Cicero, who said to his friend *Orna me*, have felt if *his* friend had been as partial and as magnificent as Mr. Bull!"

In 1938 I realized we must have a descriptive bibliography of the Press. A lot had been written on it from Walpole's day to Paget Toynbee's *Journal of the Printing Office* in 1923, but a professional bibliographer could add much more. After Allen T. Hazen, who was then teaching at Yale, embarked on his *Bibliography of the Strawberry Hill Press* I set out to get ten percent of the Press's entire output; that is, twenty copies of a book printed in 200 copies, and got them in several titles. To the un-

initiated, duplicates are proof of the collector's lunacy, yet when Allen Hazen collated our duplicates leaf by leaf he found unrecorded variants, and proof that Kirgate printed unauthorized copies at the end of Walpole's life. The work reproduces title-pages, gives full collations, and the history of individual copies with the prices they have fetched at auctions and been offered in booksellers' catalogues. Five hundred copies of the bibliography were published in 1942 by the Yale University Press. As one hundred of them were torpedoed on their way to the Oxford University Press and librarians have realized the work is essential for Walpolian studies, surviving copies have reached as high as seventy pounds. Dawson's of Pall Mall reprinted it in 1973 with additions and corrections by Hazen, the additions being mostly copies of the Press that have come to Farmington since 1942.

Kirgate, as Mr Hazen showed in his bibliography, was indifferent honest. He reprinted Gray's *Odes*, Lady Temple's *Poems*, and eight or nine of the detached pieces. Most, if not all, were reprinted after Walpole died. Whether he sold his reprints in Walpole's lifetime we do not know, but we have the bills for sales of them later. He extra-illustrated copies of the 1784 *Description of Strawberry Hill* and sold them to collectors of the Press after Walpole's death. I believe that Walpole, so perceptive about the "rascally attorneys" and "rookery of harpies," who preyed upon his nephew Orford, suspected Kirgate of dishonest dealing. Proof of his dishonesty is his keeping the portions of Walpole's correspondence with Horace Mann that Walpole cut out when he and Kirgate transcribed the originals. The suppressed passages were offered in the sale of Kirgate's library the year after he died, but his daughter on learning that Walpole did not wish them transcribed or printed had them withdrawn from the sale and destroyed in the presence of Mrs Damer, an instance of regrettable virtue.

Kirgate complained loudly and bitterly of Walpole's "neglect" in leaving him only £100. His friend Silvester Harding wrote for him "The Printer's Farewell to Strawberry Hill," which according to a note by Kirgate on a copy of it at Farmington was "The Last thing Printed at" the Press. I brought out fifty copies of it in 1931 as Number Six of *Miscellaneous Antiquities*.

Adieu! ye Groves and Gothic Tow'rs,  
Where I have spent my youthful Hours,  
Alas! I find in vain:

Since he who could my Age protect,  
By some mysterious, sad neglect,  
Has left me to complain!

For thirty Years of Labour past,  
To meet such slight Reward at last,  
Has added to my Cares:  
To quit the quiet Scenes of Life,  
T'encounter Bus'ness, Bustle, Strife,

Hangs heavy on my Years.  
On thee, my Fellow-Lab'rour, dear,  
My Press, I drop the silent Tear  
Of Pity, for thy Lot;  
For thou, like me, by Time art worn,  
Like me, too, thou art left forlorn,  
Neglected and forgot!

October 1797

T.K.

All very sad, but things could have been worse. Mrs Damer seems to have been kind and generous to him and he was not forgotten by the Press's eager collectors to whom he sold its remainders for his own benefit. One of the best of his customers was George Baker who shortly after Kirgate's death in 1810 printed twenty \* copies of *A Catalogue of Books, Poems, Tracts, and small Detached Pieces Printed at the Press at Strawberry Hill belonging to the Late Horace Walpole Earl of Orford*. We have two of his bills from Kirgate for fifty-two books and detached pieces that came to £47.12s, or the better part of Kirgate's wages for a year. The first item on one of the bills is a *Grammont* at six pounds. In 1781 Walpole wrote Richard Bull regretting he had only his own copy of it left, but later he sent him a copy (now at Farmington) that Bull annotated and extra-illustrated in his sumptuous style. It has a preliminary statement framed in a border supported by caryatids in eighteenth-century dress recording that the copy was given him Mr Walpole; doubtless it was supplied by Kirgate in whose posthumous sale were thirteen other copies. An even more awkward failure to produce a Press book occurred when the King of Poland requested a copy of the *Anecdotes of Painting in England*. Walpole had to pay £13 for one because he had only his own copy left, which is Choice 10. One wonders how much of the £13 went to Kirgate. There were two other sets of the *Anecdotes* in his 1810 sale.

\* In the MS of the Introduction at Farmington Baker wrote "12 copies."

Besides selling to eager collectors of the Press Kirgate held a raffle "For the Benefit of T. Kirgate. Late Printer at Strawberry Hill." The prize was a copy of the 1784 *Description* extra-illustrated by him. "Each leaf," of it, his prospectus stated, "is inlaid on a large Sheet of fine Dutch Paper; the Pages bordered with a double Line of red ink; the Title printed in three Colours, and ornamented with a Drawing of a Foliage of Strawberries. The whole Book adorned with upwards of three Hundred Drawings and Prints, illustrative of the external and internal Parts of that delightful Seat, its Furniture, Pictures, Sculptures, Antiquities, etc. etc. Several of the Prints are scarce and valuable, and most of the Drawings were made on Purpose for the Book by the Friends of T. KIRGATE, who has been Fourteen Years in forming the Collection;" that is, it was begun years before Walpole died. I don't doubt it was the finest of all the extra-illustrated copies of the *Description*. There were seventy-five chances at two guineas a chance, a total equal to almost three years of Kirgate's wages. The preliminary List of Subscribers was headed by the Duchess of Gloucester and her two royal children, the Duchesses of Devonshire, Dorset, Roxburgh, and seventeen lords and ladies. Lord Cholmondeley, Walpole's great nephew, took five chances; Richard Bull and his sister three each. One would like to know how the subscribers were solicited: they, Walpole's nearest and dearest, were being asked to mitigate his alleged injustice to an old and essential retainer. The subscribers were informed that the book would be raffled for on Wednesday the third of June, 1801, at Mr S. Harding's, No. 127 Pall Mall, near Carlton-House, from one till five o'clock in the afternoon, under the Inspection of some of the Subscribers. A second List of Subscribers issued after the sale, a copy of which was pasted by Bull in his extra-illustrated *Description*, reports the scores made by each subscriber. The winner was the Hon. Horatio Walpole, Pigwiggin's son. Unfortunately, the wonderful book has disappeared.

The eleven-days' sale of Kirgate's library was conducted by King and Lochée in London shortly after Kirgate's death in 1810. They accorded the sale the distinction of printing six copies of its catalogue on large paper; one of them at Farmington is elegantly bound in contemporary red morocco, gilt, by Hayday. Its 1279 lots included thousands of prints from admirals to butterflies and some 500 miscellaneous books such as *Isocrates*, 1638, and *Vossius*, 1556; Fleming's *Foot Pathe to Felicitie*, 1556; Holland's *Against the Pestilence*, 1603, and Sherwin's *Mathematical Tables*, 1762. They were followed by eighty-nine lots of "Earl of Orford's Works, Chiefly

Printed at Strawberry Hill," which reached a total of £155.15s. Two of Baker's purchases are now at Farmington, an *Anecdotes of Painting* with many notes by Kirgate, and one of his forged copies of Gray's *Odes*. There were not only books and prints in the sale; the tenth day had 153 lots that remind one of Walpole's collecting such as "a Curious Lock," "a Roman Lamp," "A curious Powder Horn, with a Plan of New York engraved on it," and "An old Muffet, Tippet, and Fan." The total sale brought £833.12s.9 and one likes to think of Kirgate's honest daughter receiving the present-day equivalent of many thousands of dollars.